

80p

I KNOW WHAT YOU'RE THINKING PUNK I YOU'RE THINKING "DID HE PUT SIX PRESENTS, OR ONLY FIVE IN MY SACK ?" . . . TELL THE TRUTH, WITH ALL THIS EXCITEMENT, I KINDA LOST COUNT MYSELF . . . NOW YOU GOTTA ASK YOURSELF . . . ONE QUESTION, PUNK ?? "DO I FEEL LUCKY ??" WELL, PUNK I DO YA ????



INSIDE THIS ISSUE
"PSYCHOTIC SANTA"
"CHRISTMAS KILLS"



"DOLAR-KID INFECTED
DE FRANKENSTEIN"

AMANDO DE OSORIO'S
"BLIND DEAD" SERIES

SONGS OF SLATE LETTERS



ABSURD

Here we are, nearly Christmas and I'm running late again. I'm also somewhat behind with my correspondence. Next year "Absurd" is going bi-monthly for sure. I should be able to catch up then, and also hopefully improve the general appearance of the mag. So, expect issue #7 on February 1st. I'm still not sure what the contents will be, the France issue is to be that one or #6. I'll see how it goes. I've received many interesting bits and pieces in the post recently. The most interesting being photocopied articles on Gatto, Fresco etc. I also got a couple of issues from Lucio Battisti, his own "Rostalgia" which appears to be soon to be released, and a French title called "Cinok" (#4) with 116 (145?) pages, of which 32 are on the man himself-Santo! So if you buy this and "Absurd" & you'll have a complete a picture on the life/death of Santo as you could wish to see. (CINOK \$4, from Michel Perrone, 20 Avenue Adolphe Max, France. Send about £1 (£3 if plus post), yes I know it's a lot, but it's worth it). "Rostalgia" (#4, £3.) are available for about £3 each which again includes postage from 11, Rue Charles Floquet, 92300 Ville-d'Avray, France. You don't have to speak French to enjoy any of these, as all are international.

Thanks for all the kind thoughts on my illness. I expect two months silence on 22nd of December at 1.00, which is my hospital appointment time..... Go to the issue at hand! I hope it's a more "balanced" issue than #5 was, at least the date span covered is greater. Wish to stress the present!

What's happened to all the "filmes"? The only new one I've read since the last issue of "Absurd" has been Mike & Cath's "Creeping Unknown". Has everyone stopped producing? More likely! No one sending them to me? In the UK seems dying & does no one like writing on that they write to "Old Faggy" (Thanks Art!) If it's the latter, then let me assure you that I look MUCH younger than Stefan Zweig did on the "Media Show", in the ageing bubble. Look back in Stefan's life, my wife says I'd pass for 18 as a dark night, in a cellar, with the lights out.

Life's a gamble... But if you're a patient in this hospital, the odds are stacked against you!



It seems that whenever I search my files for some more address, I find hundreds in the above relating to hospitals and hospitals and aid dogs, rapid access and organ transplants, & the donors are still alive! (gasp!) The usual thanks to people appears elsewhere in this issue, but otherwise here's the usual info.

The address for all correspondence, contributions, criticisms etc, remains the same:

Ian Cawson, 12 Union Road, Harpenden, Hertfordshire, UK, HP1 2QE.

For back issues see the ad somewhere around these pages. For future issues the price remains £5p plus P&P, and as I'm still getting the odd P&P/cheque for just 50p, may I just add that the postage does help keep us going. I'm willing though, if anyone wants, to introduce subscriptions for 1989. I'll be generous... UK subscribers can receive all 1988's six issues for the price of a lifetime price of £5, which includes P&P. Merry Xmas to you all.

"WHO LEFT THAT

***** RAKE THERE?"

The Blind Dead films

of Amendo De Ossorio

Amendo De Ossorio wrote the stories & the screenplays to all four of the "official" *Blind Dead* series of films, as well as directing them. *"La Cruz Del Diablo"* isn't really part of the main series, only featuring the *Blind Dead* as sort of "guest stars" in one part of a three-part feature (scripted by Jacinto Molina, cops sorry, I mean Paul Naschy), and directed by John Gilliam. If Ossorio had been as interested in the parts without the Teopis, then his films would all now be considered classics.

"LA MUERTE DEL TESORO CIEGO" (1971): De Ossorio was still finding his directorial feet when he made this, he tended to throw in a couple of gratuitous sex scenes in his earlier works (here it's a lesbian girls' school flashback). It begins with a sacrificial scene as a young woman is castrated and stabbed by the Teopis—blows painfull! The Teopis themselves are executed and cross peck out their eyes.

Virginia (there's always a Virginia) in cheap horror films. Virginia—virginal leaves her boyfriend Roger on a train with her friend Betty. Virginia is feeling jealous. Roger is feeling Betty. She finds a deserted monastery near an equally deserted village, the monastery just happens to be the final(!) resting place of our friends the Teopis, and yes "Tonight's their night to come back from the grave...Bye bye Virginia." Roger and Betty have stopped fearing each other, and are now feeling guilty, they jump off the train at seven below zero, and come looking for Virginia. They are taken to identify the body in the local mortuary...Virginia returns to un-life, vampire-like, to suck the blood of the morgue attendant Misa who next goes on to abduct a young sculptress who is engulfed in flames as the sculptress throws a paraffin lamp at her... Once again, bye bye Virginia.

man is raped by Pedro, the resident expert's son, and the Templars rise again to exterminate the entire cast apart from Bettie, who manages to slip another anti-army transcript could even be the same one)... but the Templars will board the train as well. Bettie finds a heater to kill Bettie on the tracks until all the train's passengers, and driver, and his mate, and the guard, and

At the time this was made it was the closest thing to an actual nightmare yet recorded on film... You can run all you want, but the 'feats do your stuff' command doesn't work, and those Templars are gonna get you.

Among the bits missing in the Video version is a rather neat hand-lopping (a la "Requiem, the Mad Monk"), as well as most of the preverbal 13th century sequences



Spaghetti-O's *Attack of the Dead*

The film doesn't dwell overly on gore & there is one very striking photograph (which was to become a trademark of this series), to tide us over the dull bits. The weird scenes are of the job-losely modelled zombie creams.



TONY KENDALL

FERNANDO SANCHO ESPERANZA ROY

EL ATAQUE DE LOS MUERTOS SIN OJOS

The second film "THE HISTORY OF THE GRIMES" (1973) features the silent version of the flesh-eating origin of the Templars back in the 13th century. In this one the Templars are sentenced to be burnt at the stake - first through their eyes are burnt out (the word is hungry in this version), by the village people (depending on whether you see the Spanish or English language version) the village is Pousendeij (La Cuesta). Every year the village has a fiesta to celebrate the execution of the "bad monks" - this, the year in question, is the 500th such anniversary.

A fibroso expert, Jack Marlowe, is assigned to investigate a fitting symbolic discipline. He meets up with Vivien, one of his former girlfriends, now employed by the village mayor. Jack and Vivien are seen walking down to battle near the convent, when they are disturbed, and warned, by the village beauty, Rosalie, that the Templars are due to burn that very night. When they do cross into a house and kill the wife of the towns they disturb the power essence of the or the Templar's own horse. She meets Jack & Vivien, and when back to the village just before the Templars attack, only a few remain the remaining citizens retreating themselves in the church.

There are nine survivors in the church, Jack, Vivien, Artie, the mayor with his wife, the innkeeper (Jack's friend), Artie's wife & daughter, and Renata, a college idiot. The Templars storm the church. The mayor sends Artie to get help - he is killed. The mayor tries to sacrifice himself and meets the same fate. Andie (Artie's wife), in reply to Renata's frantic leaps inside, passes through the "red ar" passage, which is not quite as simple as he thinks - the Templars also know about this route, and are waiting patiently.

Howard tries to save Vivien & is killed by Jack. Jack, Vivien and Andie (Artie's daughter) decide to try to escape. It is now dark as they sneak out and the Templars "slowly crumble to dust". Again the game is played down until it is in the village where and the Gaucho carries almost entirely on shock duty to the skulls or skeletons, grasping hands of the Templars.

In "THE GRIMES" (1973) the rest of the Templars are to their usual tricks. Sacrificing virgin to appease their idol, when they are burned by a monk to spend eternity aboard a "Sheol village".

Modern day. Two monks have a small boat and set sail on a sheet pleasure trip around the bay. They're soon surrounded by a weird white mist and find themselves on board the strange gallo-

THE GHOST GRIMES

GRANADA PRODUCTION SPAIN 1973



STILLS above and below are from "THE HISTORY OF THE GRIMES" -



that cuts across their boat. The Teopis rise from their coffins, seize the two girls, and sacrifice them drinking their blood.

Friends of the girls (three men, three women), organize a search party—they too are confronted by the strange mist, board the Galileo and get invited to the Teopis' next party (one of the men manages to hold the moses at bay, while the others are drowning) and

at dawn the Templars return to their coffins—the two surviving men and one woman, have the coffin into the sand. The Galileo sinks, forcing them to try to swim ashore. One couple make it, and stagger gratefully up onto the beach, but...hey, haven't we seen those coffins before?...no! They've floated up onto the very same beach—and who's dat in da shadows?...why you, it's the Templars and they want to carry on with the party...both this, and (even more so!) the next film, "LA MUERTE DE LAS GAVIOTAS" (1975), are dropped very liberally into the gore fest, heart-sequestrations, blood drinking, etc.

In La Socha, the Templars have obviously fallen so in love with the beach, they decided to stay, (what, no Frisbees anyone or something?)

Harry and his wife, Jean, arrive in a small, coastal village—he's to be the new village doctor. Their first night is disturbed by weird howling singing and loud seagull cries. When they ask the unfriendly, albeit, villagers the next morning, nobody will tell them anything until they find the village idiot, who tells them that the Templars appear on the local beach seven times a year, demanding the sacrifice of seven virgins. Lucy, a friend of Jean's is taken to the beach by the villagers, as the next sacrificial victim—she's rescued by Harry, but the Templars—not surprisingly a bit miffed over not being robbed of their virgin—attack the village, take over Harry's house and finally claim a kill. Lucy

Harry and Jean escape on two of the Templar's horses—which being the bony varieties take them to the monastery the Templars have taken over. The people find the Templar's idol (that they've been feeding very graphically, with the hearts of the virgins)—smash it and it exploded, crashing to dust, as seen by the Templars.

All in all a very enjoyable series, the gore is attractive (when used in the two later films especially). It's just a shame that De Ocampo had little if any interest in the talky bits, which as a result are even more boring than the ones in Spanish films. (And you know how boring that is).

The final appearance of the Knights, "LA MUERTE DE LAS GAVIOTAS" (1975), had nothing to do with the main series of four films. This was a three-part film, the Templars appeared in a dream sequence, although Jacobs Helms/Paul Massay wrote the script, he was under contract to Paramount at the time of filming, so was unable to appear on screen, his part being taken by Adolfo Marzalich. I haven't seen this, but going from the various articles I've read, I'd probably enjoy it—it's co-written with John Dalling's "Reptiles" & "Plague of the Zombies", both of which I liked.



ABOVE "La Socha De Las Gaviotas"
BELOW "La Muerte De Las Gaviotas"



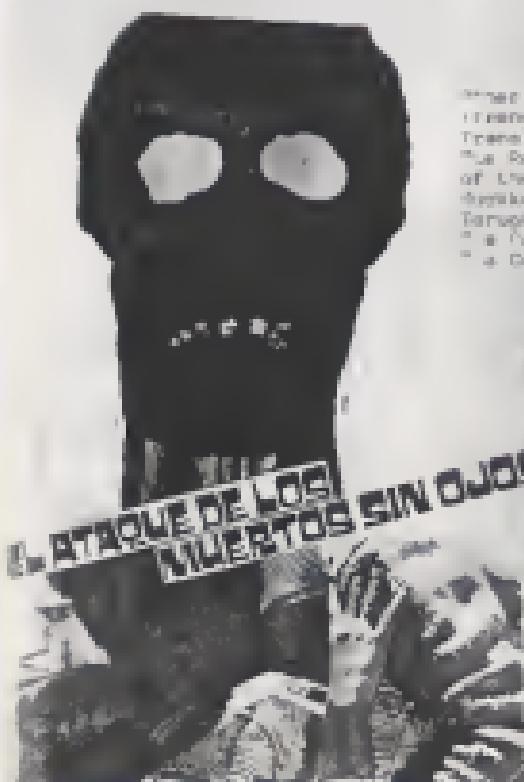
Musica
Antón García Annalise Tony Abril
Prod. Manáger ----, Raymond Pianta
Fred Rosseri ---- Cruz Galleguillos
Foto: U. ----, José Luis Campero
Casta: ----
Jaque Marín

DIE RÜCKKEHR DER REITENDEN LEICHEN

100

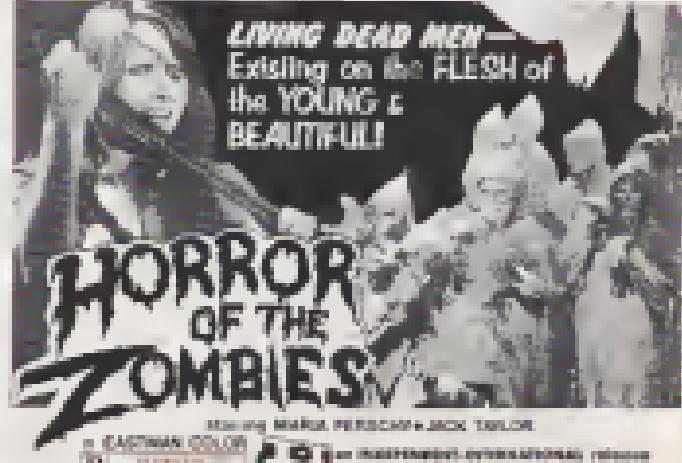


Presidente del Consiglio dei Ministri, di cui il "Corriere della Sera" ha pubblicato la "Notizia" del 10 gennaio scorso, e che riguarda l'approvazione del progetto di legge per la costituzione della "Società Nazionale per la Gestione delle Riserve di Petrolio e Gas" (SNPG), la quale avrà il compito di gestire le riserve di petrolio e gas esistenti nel territorio nazionale, con lo scopo di garantire la sicurezza energetica del paese.



<u>"A HOUSE OF THE SPIRIT"</u> (1999) (USA)	
Profilien: <u>Julia</u> & <u>Mike</u>	
Director: <u>Wesley Salter</u>	Awards: <u>De Gouden Kameel</u>
Cast: <u>Director</u>	... <u>Geertje West</u>
<u>Psychopathy</u>	... <u>"Pandemonium"</u>
<u>Editor</u>	... <u>"Primo Bel"</u>
<u>Music</u>	<u>Anton Garcia</u>
<u>Art Director</u>	<u>Guenther</u> & <u>Andrea</u>
<u>Product Manager</u>	... <u>José Angel</u> & <u>Van</u>
<u>Take Up</u>	... <u>Cristóbal</u> & <u>Caro</u>
<u>Cast:</u>	
<u>Henry</u>	... <u>Wimberly</u> & <u>Perry</u>
<u>Jean</u>	... <u>Paula</u> & <u>Yvonne</u>
<u>Lucky</u>	... <u>Sandra</u> & <u>Marcus</u>
<u>Cal Lefebvre</u>	... <u>Julia</u> & <u>Zane</u>
<u>Dionisio</u>	... <u>José Antonio</u> & <u>Coloma</u>
<u>... Samanta</u>	<u>Santana</u> & <u>Julia</u> <u>Kelly</u>
<u>Other Titles:</u> <u>"The Right of the Occupied"</u> (<u>Uruguay</u>), <u>"Das Glücksgericht der Arribadas"</u> (<u>Uruguay</u>)	

"LA CRUZ DEL DIABLO" (1975) Spain 120
 Minutes, color.
 Production Supervisor... Juan Garcia
 Director..... John Gilligan
 Screenplay..... Juan Jose Portu
 Jacinto Solana
 Story..... Gustavo A. Romo
 Photography..... Fernando Arribalzaga
 Editor... Alfonso Gestocena
 Production Manager... Diego C. Sospere
 Art Director Jose P. Teyedor
 Assistant Director... Julio Sospere
 Spfx..... Fabio Perez
 Make-Up..... Cristobal Criado
 CAST:
 Maria..... Carmen Sevilla
 Cesar Del Rio..... Adolfo Garcillanach
 Beatriz..... Rosa Cohen
 Enrique Carrillo..... Eduardo Fajardo
 Justina..... Monica Pandolfi
 Inigo De Abando..... Tony Llombart
 Alfredo Dawson..... Ramiro Olivares
 Ignacio..... Fernando Sanchez
 Irene..... Silvia Varela
 Mitu
 Eduardo Calbo, Francisco Fernandez,
 Antonio Barea, Mariana Cristobal;
 Other Titles "Una Noche con el Diablo";
 "Devil's Cross" (France);



Mar 1st,

Many thanks for the book reviews, which are consistent in their excellence. Never having seen Harrow/Freelance critics of my work, they are of essential interest, and I love the generous amount of credit given in each filmography which is an absolute asset to my career of stammering. Well done indeed.

However (oh, shh), I must, slightly east, make comment on your editorial in issue 2. If there is one subject where any other that will have no reading for my adoption, it's censorship (particularly child) in film. I feel extremely that many people who speak out against censorship are actually on the wrong side of the fence.

Taking your own editorial points in order... It's very easy to criticize "unscrupulous, greedy video dealers" - here about unscrupulous, greedy Cinema managers, willing to let kidinisty obvious pornography into 15 or 18 cert films? It surprises everybody. Few may know better than you when you were underage (you looked 14!) "I knew I was clever". And by your own admission, even something like "H�ng" can affect a child. Jesus, when I was small, "Pinocchio" scared the living shit out of me (David Prosserbury was frightened by "Puss"). The point is, all this adolescent trauma forced you, as a child, to censorship not just with me, I just know what you're thinking: There is more than a subtle difference between "H�ng" and "Castil" and "Big" or "The Devil" and "Necromancer", but I am going to think again. It isn't difficult to compile a large list of horror films that have caused outrage, almost from the beginning of cinema itself. Both the original "Frankenstein" and "Dracula" were morally condemned by the moral majority (*) of their day, and the ones we today's horrors are cast on by Hulberts and her crew.

Of course Hulberts would voice a boisterous stand against videos, whether the trailers were licensed or not. All she sees through those slitty eyes are sexual deviancy, provocative violence, sex organs. Like children, sexual anti-socialities always completely out of context of course, but then there as it isn't hard to understand her point of view. Try explaining to your kids that a movie border and having her face off (& in "H�ng") is really entertainment - well of course it isn't, I think there would necessarily be something seriously wrong with you if you thought it was. Big, fat, fat that comes into a store of entrepreneurial horror and evil, and your argument is going to hold much more water. Then nobody can tell you that such things are not within the boundaries of entertainment.

It's no good trying to set the good children with your "faire" list (as exciting, frightening evil) because that won't work with anyone. I mean, I can tell the fact that it's a negative to your list and I believe against who ends up in a good, middle-class border, but very few people take responsibility seriously (it's getting better). So, being nice is no excuse for repressing the enjoyment of horror films.

The film(s) Hulberts has picked up on recently (and the one she refers to as "ghastly and repulsive" in "Nightmare on Elm Street"), although she is no longer to condemn a film for torturing a child scientist, she would be right to pick up on the cult that surrounds the decapitating and starvation of a child scientist (Freddie Krueger for kids etc). That is small. She sees the film - that easily portrays him as a evil bastard. If people pick up on that, that's their problem. It can't be expected to answer for every psycho sickie out there just because he gets buried in by a horror movie.

My main bone of contention with your editorial is the way you treat your kids. Now, I don't want to bore you friends and I know nobody likes to be told how to raise their children, but you did offer your opinions and, I think, they require serious flaws. I don't agree with big levelling big kids with books, just a let alone with creation, where as the likes dream? a stupid quote, and one which leaves you wide open to criticism. As a parent, I feel you should be absolutely previous to your views, no wish-washing about, not only that, but also, creation, & this is, for the writer out of the book, is not going to bore your children at all. "Books" didn't hurt you, reading comic books (of the kind of books you enjoyed) from the age of 10 didn't hurt me.

Buster, As you say, twisted, trivialities and paint a wrong picture of death and violence, but if you think the subject matter is a little darker, talk to your kids about it, and remember to show them young masters, war films, gangsters, Detectives, Masters of the Universe and say those Stephen stories, all of which trivialities violence is one form or another. If children do what they see, then your kids will probably the little bit violent because won't they do what they see, however much you try and keep them from it. Most psychologists will tell you that violent adults don't come from violent kids, but from unloving, unloving and violent parents. The most dangerous things children will pick up is who's the new kid in class, but free drug pushers. In my view, parental censorship should rarely, if ever, be used. Kids do have a brain, talk and sensible things and I'm sure they will respond to your instructions.

As for films worse than those on the website list, it depends how you are defining "worse". In your place you state how much you hate war films being compared with the horror genre, and what do you compare to the less horrific ones like "The Hunt for Red October" or "The Hunt for Red October" is one of the best anti-war movies ever made, a good place for the line to be drawn is FANTASY/SCIFI. War films are fantasy categorized - I mean, there is just as much violence in fantasy, science-fiction or child soldiers who invade your dreams, and by the same token, most wars movies are little more than art festivals. Even "Star Wars" is only real fantasy and, however disgusting they may seem, it quite obviously isn't reality. It is these films that touch so readily that to watch or not to watch becomes a question. Personally, I wouldn't like to think of myself watching something that purports to show it as it was, because that is their side - it doesn't want die in those situations. Some good war movies about real warlords (Marcelo Gómez, Ramez) that trivializes or glorifies the military or killers. Set on.

Finally, I say LOTS poor children watch anything they please. It can't hurt them, violence is in human nature - cutting off visual stimuli won't change that. If they don't like it and/or "hate", they won't watch it again.

Now, I sent my own e-mail (copy off envelope), hopefully I have stimulated your thought process and not your sex drive, I look forward to your thoughts.

Very best (if you're still with me),

Michael Shatten

Dear Michael,

You well, that's as ripped to shreds isn't it? Your points are all well-made. I can only agree with your "talk to your kids" bit. I do talk to my children about what they see on TV/Video/Cinema, my oldest son gets tremendous enjoyment from films and generally enjoys "bad" movies better than the big blockbuster type, but "talk & explain things" ? How do you explain "Fascism" (see Ben, it's about this couple who get bored with their sex life so they dip up a corpse to scare a thresher, so it's not a real corpse...well yes, it is a real one that the woman makes, but not a human one, I think they used a pig's eye, why? I recall it's only a film isn't it? pure entertainment.)

You can watch all the three Stephen films she wants, but there is no way I could let her watch that (there are others, I won't upset you by naming too many but "People of Death", "Death is Best" spring immediately to mind). Never fear though, there is hope, we all (self, wife and children) sat down and watched (and enjoyed) "Bram Stoker's Dracula" recently. Anarchy Lives!!

My "face" last week wasn't meant as such, just to show how "fearful" things are getting. Anyway, thanks for the most interesting letter I've yet received, you, even more interesting than the anonymous death threat letter I got a couple of months back.

I'll take advantage of this little bit of space to there a few people for their help/support/photographs etc. So, here your thanks to: Simon Smith, Ken Miller, Alan Belcher, Jim Thompson, Rich & Carol Michael Shatten, Lucas Balbo, David Reddick, Steve Davies, Max Bellis, Tony and anybody else I may have forgotten.

From Tom-Tom—Peter Cushing enjoys this movie. For "Plague" leaves every viewer—"THE PLAGUE OF THE ZOMBIES."

Sir James Farthing receives a letter from Peter Thompson, a former pupil who is now practising in Cornwall. An inexplicable illness has been hitting large numbers of villagers. Sir James takes his daughter Sylvia with him to investigate. When they arrive they find the Doctor's wife, Alice, is very ill; the villagers are strangely silent and a band of Peasants are riding roughshod over the countryside. Sir James and Peter decide to choose the best victim to perform an autopsy to find the cause of the plague. The grave is empty. The caretaker and later her body is found on the stairs. One of the villagers reports to Sir James that he has seen his dead brother, apparently alive. Sir James goes to the cemetery and finds Captain Hamilton is buried in unconsecrated ground out of the village, so orders the grave to be filled with rich, hot sand. The square attempts to attack Sylvia but is felled by Peter, meanwhile Sir James breaks into Farthing's basement and accidentally starts a fire under a cart. Sylvia, horrified by the sight, falls down the staircase and is to be the next sacrificial victim to Hamilton's wooden carcass. As she is about to be killed, the fire from Hamilton's house spreads to the cart and the building is destroyed, saving Farthing and his son. Peter and Sir James lead Sylvia to safety as the huge collapses trapping all the bodies and zombies underground.

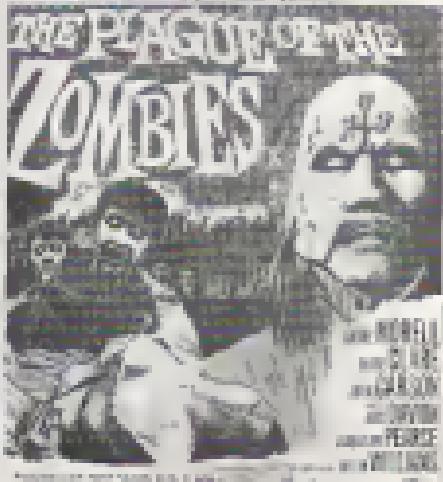
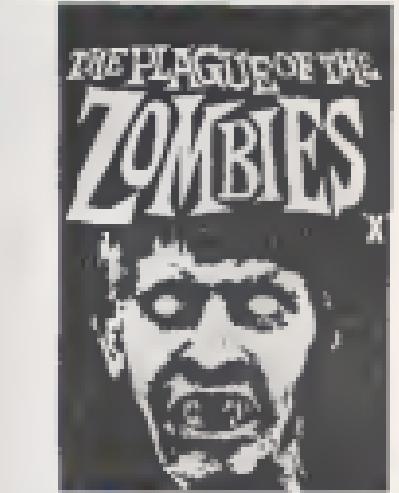
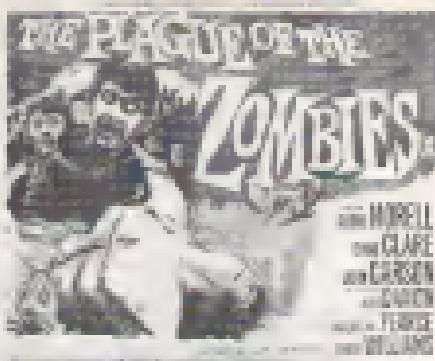
Please will you remember James will be hard pressed to have a better morbid presence than the nightmarish scenes in this pure gory classic flicker screen, the most blood leaves across the screen, mainly the earth bodies and a morbidly pale hand clings appears to be followed by the rest of the zombie... Stephen, after viewing this, John Gillian went on to make "The Republic" with Jacqueline Pearce (Alice) taking the title role.



Buy The Lord
Of The Dead
DVD Edition
Now!

Buy Plague Of The
ZOMBIES

www.dvd.com



"THE PLAGUE OF THE ZOMBIES" (1966)

Associated British Picture Unit, London A Rank Film Production

PRODUCED BY Carl Denham PELTON
STORY & SCREENPLAY BY John Farrow
DIRECTOR John Gilling
CINEMATOGRAPHY Peter Morgan
EDITOR Dorothy Llewelyn, Ruth
PHOTOGRAPHY Arthur Grant
EDITOR Chris Farnes
SUPERVISORY EDITOR Wallace Macmillan
PROD. DESIGNER Bernard Robinson
ART. DIRECTOR ...
PROPS ...
MUSIC SUPERVISOR Philip Howell
MAKE UP ...
SFX ...
PRODUCTION DESIGNER ...
COSTUME DESIGNER ...
Sir James Mathias Andre Morell
Gervais Diane Clare
Dr. Peter Tarkiss Brook Williams
Alice Jacqueline Pearce
Sister Anne Pearce ...
Cathleen ...
Dermot ...
Bernard ...
Peter ...
Hector ...
Conventable Christian Dennis Charney
Catharine servant Louise Patteney
Tibbs ...
John ...
The Young ...
The Doctor ...
The Convent ...
Frances ...
with Jenny Verma, Julian Booth



THE PLAGUE OF THE ZOMBIES

ANDRE MORELL DIANE CLARE JOHN CARSON

ALEX DAVION
JACQUELINE PEARCE
BROOK WILLIAMS



Screenplay by
PETER BRYAN
Produced by
ANTHONY NELSON KEYS
Directed by
JOHN GILLING

PRODUCTION
DESIGNER
WILLIAM ROBERTSON
PROPS

It was the night before Christmas, and all through the house
not a creature was stirring . . . everyone was DEAD!"

DON'T OPEN: until CHRISTMAS

STARRING

EDMUND PURDOM

CAROLINE MUNRO • BELINDA MAYNE • GERRY SUNDQUIST
MARK JONES • KEVIN LLOYD • ROBIN PARKERSON • WRITTEN BY DEREK FORD

PRODUCED BY DICK RANDALL & STEVE MINASIAN

DIRECTED BY EDMUND PURDOM

CHRISTIAN, ESPECIALLY A TIME FOR
HARD STAFFERS AROUND THE FIREPLACE
These days though ghost stories
are popular, nowadays christians are
a splintered lot, which is definitely
true of the majority of tales that
are covered in "GHOSTSTORY FILMING-
THE GOOD, THE BAD AND THE MAD".

Part One: The good - - - - -
short part, there are only three
titles that qualify as "good", and
two of them it's not covering 1) "Christmas Tale" a segment of the
great "Land of Highlif" (1947) very
under-rated sequence, and another
rare short, the vertiginous, dizzy
segment. This, though, is a rare,
understated, dissociating part with
its serial child-phase. 2) "It's
A Wonderful Life" the muchly perni-
ciously or not, as it still can
be my favorite film.

... with the other ... "BLACK
CLOUDS" (1943) one of the better
"mystery" films that followed the
initial "Pepole" blockbuster. This
is narrated only by a silly ending
that needs to occur above a real-
ized film title. The students of
"art" seem to say the least. One
interpretation by plastic sheeting
being particularly disturbing, and
very striking, resulting -reflected
by night a chandelier.

If this film doesn't make your skin creep...
...it's on TOO TIGHT. - **101**

A black and white movie poster for "Black Christmas". The title "BLACK CHRISTMAS" is written in large, jagged, block letters across the top right. Above it, a smaller line of text reads "...it's on TOO TIGHT." To the right of the title, the tagline "SILENT NIGHT, EVIL NIGHT" is displayed next to a small decorative sprig. The central image shows two young girls, one in a dark dress and one in a light dress, sitting on a bed. They appear to be in a state of panic or fear, with their mouths open as if screaming. The background is filled with dark, swirling shapes and patterns, suggesting a dreamlike or nightmare scenario. The overall mood is eerie and suspenseful.

"ONE OF THE MOST SUCCESSFULLY CREEPY HORRORS I'VE EVER SEEN. YOU SHOULD NOT GO WITHOUT A HAND TO CLUTCH!" —*Entertainment Weekly*

"A TENSE THRILLER REMINISCENT OF
HITCHCOCK'S 'PSYCHO'."

See Page 10 for details.

HITCHCOCK'S PORN

ANSWER

BLACK CHRISTMAS

卷之三

OLIVIA HUSSEY KIRK DULIEZ MARGOT HODDER
JOHN SAWYER TERRY-THOMAS

wire cases...the obscure phone calls, made from inside the building...The young girls who insist on exploring all those long, dark corridors all on their own...the baffled cop...the baffled cop played by John Saxon...John Saxon(well he did play even more "baffled cops" than Christopher George.) A very enjoyable early example of the supposedly new "stink 'n' slash" genre, and made even more weight after it being cut from the BBC schedule in the wake of the *Hungerford Killings*.

PART TWO: The Bad...

There's a pretty terrible television film called "HOME FOR THE HOLIDAYS" (1972) in which a son and three daughters go back to the family home for Thanksgiving at their father's invitation. The usual silliness ensues. Of more interest (?) is an though as "HOME SWEET HOME" (1980), which has the same basic of the family returning home



for Thanksgiving. This has one of the worst actors ever as the father's Miller. James Steinfeldt—if you see any mention of that name in a cast list/after his performance here, I doubt that you will regard the film at all kindly. He's more muscle-bound than Stallone, about as short, and close to think of it, about as interesting...He injures CCP directly



FILM FUNDING CORPORATION PRESENTS VISION IN

BLACK CHRISTMAS

To be distributed in the United States by Warner Bros.
Under the title SILENT NIGHT, EVIL NIGHT

Starring

OLIVIA HUSSEY

KEIR DULLEA MARGOT KIDDER

Directed by JOHN SAXON and Walter

Produced and Directed by BOB CLARK

Co-Produced by Gary Nardino

Music by STEPHEN COOKE and GENE LEWIS

a has tongue, now down and ladies in states carpet's killed the old and giggles anxiety as the women wipers smear the blood over glass We get the old "distorted" we afford to try to make our "hair" look ugly, they needn't have bothered, as a taller than Statues as well When we're at the base of the stereo- as "American Family". Blood, skin, and it fly in all directions. The police arrive. The others, shotgun-shoot has been, but wait, is he really dead? He's going to sleep up and strangle the one (answers on a postcard)

I guess too, but for totally different reasons. "Santa Claus Conquers the Martians" (1964), shown as part of the Channel 4 "Horror of Hollywood" series in the early 60's (main-faced Martians bashing Santa Claus (John Carr)) was the poor little Martians have no Santa or

©1981 from "Peter Cushing's Best" (1980)



MEAN

"Worship the
Santa Claus"
by David Cushing
©1980

PETER CUSHING
Peter Cushing
Born in 1910, died
in 1980
British actor
and Producer
of British films.

their own . . . , unhappy, but it's no good, I can't go on suffice to say loads of kids sing THE direct song you ever heard, "Hokey for Santa Claus" (long as possible) Let's move on

A Mexican film which apparently gets an airing every Christmas in America is "SANTA CLAUZ" (1959), subtitled for the USA by the infamous R.Gordon Murray. I've not seen this, and probably hasn't many its crewbut judging by the willows around here somewhere, it looks fairly interesting to me...but then so did Mary Tyler Moore, once.

And so we go to...

PART THREE: The Santa

There could be only one where have I heard that before?...Finally, in this section...the TBS one, "Don't Cry 'Till Christmas" (1944) featuring David Rose looking like/acting like Santa. A very strange, stately little number this...



©1981 The Martians have: Santa! Santa's North Pole Workshop! The Fantastic Martian Toy Factory! Earthlings Meeting with Martian Kids! Spectacular Journey from Earth to Mars! Santa's Little Helper and a Mechanical Toy!



Be it ever so humble, there's no place like HOME... Thanksgiving Day, family and friends gather for a traditional feast. All have their minds set on good food and good company.

Surrounding the last article of — a massive billet. He stalks his prey, silently bethinking each member of the divided alliance.



Top left: from the studio "Santa Claus", right: from "The Little Queen of the Netherlands".

is bowed to video at the height of his "ruthless, purple, "DON'T GIVE THIS CHRISTMAS" is carried by electronic music, terrible directions and a concealed script so you can tell from the title this has not a lot in its favour.

It begins with a double murder, a widow's Santa is just coming off duty and a young lady is waiting for him in the back of his estate car as they get down to business in the back seat, they are assisted by the disreputable "clear off" says Santa, clicking from the car only to be confronted by a friend, instead of locking all the doors and sounding the horn, leaps out of the car and makes a dash for the nearest wall where she stands, screaming until she's sickened.

"ANOTHER SANTA SLAIN IN 2000" screams the "Daily Mail" headline. "Do you think we have a series of car bombs?" says a cop.

Santa is appalled his wife up. "You such trash," says his daughter, "I'll do it for you." "Watch out for the car in the driveway back road", says her boyfriend. "He's soaring everywhere!" Santa leaps out in front of the car and realises it's "party poison" and gets a spear through the back of his head and out of his mouth. Santa is standing next to a breaker, reaching his chestnut (now there's a Harvey-Brown Moustache 1978) arms, wrapped around his neck and he's twisted face goes into the floor. Santa is drunk, he staggers towards the camera and is shot through the walls.

The most weird that ever comes killer-wishes could come down at Christmas day was the liked, especially when she removes her top and poses, (say, drooling Course). The killer, seeming remarkable game leaves her alone. Santa is at a paperboy, well the poor soul does only come once a year after all, and even then it's only down the chimney. He's on one side of this sheet, speaking on the phone to the donor/transporer on the other side. "If you want to see more it'll cost another five" she says, which doesn't reasonable enough to us, you can't get much for a fiver these days. Our Santa had better be quick though, we've seen the last approaching-as the safe through Santa's neck does as no surprise, what is surprising is that the murder is severely shortened like a rather good "burned face" ends up and a very bloody kick-of-head follows that).

Further news is another drunken Santa who is first chased through the streets

set by a gang of scabs who're after the "cuckoo", then held captive by a disappearing dog (well, you know what it does to) the other ridge is a "Congress of Torters" exhibition, in which he's stalked by the Santa Police getting various implements thrown at his head before he's captured. At this point Ed Purcell's balding Inspector character says "This car very well be my last case" I've got a better idea Ed, says at the last fail you ever directed, please.

I force the car, hitting several trees and still couldn't make head or tail of it due to hacking by the censor we are shown a knife blade appear-

the fire is from a shoe (very near), I lifted me "Free Santa (with a bow)" out in the next shot Santa is "knocked in the eye by a solid fist". And the final chapter passing-up Santa is chased into the "Freddy Theatre" by our unknown friend. This gives Carnie Mono her two greatest as excess, as she says "I'm going to get you" as Santa is chased by the killer under the stage. We don't see the killer but his face, just the result as he's chased up through the trapdoor onto the stage. The final (and last) scene is to be it, but, in the most painful to watch, are in the concealed veranda stands of carnal having a quiet piss, when oh no what's that cut-throat killer going to do? (you guessed!) Thankfully this is otherwise, after "I Spit On You", "Freddy" etc., can live without that sort of killer scenes.

Turns out to be Alan Lake who's adding the Santa's size to the bottom of the class if you hadn't worked that out in the film's first 20 minutes! Mr Lake wakes up suspect Poirot's car as he gets unfastened when he opens the door he chases "Freddy" (the stripper), to a cellar, she escapes during Lake's obbligatory speech about becoming christened and everything it stands for. He chases her (thus, after the flashback to Lake's youth, turns out he's the inspector's brother (Purcell), and Ollie (Lake) had caught daddy dressed as St. Peter a young lady one, and was his son brought down (she had killed) anyway, Lake chases "Freddy", tries to hit her with the chair which gets wrapped around a banister and smashes! Lake falls to the ground, several showers follow, of course he gets up again and strangles "Freddy" when she approaches.

Meanwhile Purcell has received a christening present "From your loving brother" it's fucking !

This certainly qualifies for the world's ever film with a christening there.

"...it was the night before Christmas, and all through the house
not a creature was stirring... they were all DEAD!..

DON'T OPEN TILL *Christmas!*



THE
TERROR
CAN
WAIT..!

STARRING: EDWARD PURDOM
CAROLINE MURDO "SCULPTOR MAYRE" GERRY SUNDBERG
MARK JONES "ERIK LLOYD" ROBIN PARKERSON WRITTEN BY DEREK FORD
PRODUCED BY DICK RANDALL & STEVE MINASIAN
DIRECTED BY EDWARD PURDOM

IRVING SHAPIRO - FILMS AROUND THE WORLD, INC.
1455 FIFTH AVENUE NEW YORK, N.Y. 10019
(212) 752-6000 Telex 620348

The Friedensheim "zeppelin" was represented in many quines in Preuss's files, but this is one of the few (from V) where the actual Friedensheim story was followed.

The monster is rather overendowed by wearing a metallic box on his head for most of the film, and has a half-dressed face less pleasant. The budget is well spent in the Horror genre, with typical cardboard sets. Unlike the standard scenario the Doctor gets everyone out this master's program, killing the people who had convicted him. Old somebody of Hammer Studios sees this before they make "Evil of Frankenstein"; they certainly mixed very a little.

The Radio Teacher (continued right), hours later as follows:

Children in the house of every citizen caught in their nests. Girls thrown down before confusion in the Police Force. All nests were so far as they lay the possession in their town of "birds" the moment created by the evil genius of the Czechoslovak.

Following the blessed dynasty of emperors that have reigned over the seven continents, we now have a new ruler, who rules over all the world, his name is "Allah". All these great things are surpassed by the power and might of "Allah", a blessed being created by the most generous of the Most Generous Allah. The file that will put you under more stress than you ever experienced before is the [prophetic stories](#). These narrations

is ridiculous that he personalizes our greeting as "extreme el prezioso" - The file that will penalize you with terror. For the first time, Radio

includes working with Relativity in "House of Horror"; "100 Cries of Terror". The star Joaquin Cortes also starred in "Beneath the Sun"; "The Terrible Show Giant" (1927); "Speaker of the Volkswagen"; (1931) "Doctor Satan"; (1931) "Dr Sezen & Black Magic"; (1937); and "Herculean Loosen vs The Powdering Robot"; (1938).

David Hayman also appeared in "Museum of Horror", a couple of *Elton Shear* films in 1987 ("Decapitated Queen"/"Infernal Affairs") and "Adventure at the Centre of the Earth" (1986).

Amendments One legal brief filed in the Amherst case (above) was by "The Constitutional Forum" of Lynn.

Cast Live Metal suspended 2 ft
"Chase Me the Tiger and



Así pues en la era de todos los habitantes
Respiro en una época terrible en que excepto
Desconocerla en la oscuridad. Todo es agobiante,
poco a poco, por la presencia en la ciudad, de
"Ojos", el misterioso criado por el gabinete maestro
del doctor Frankenstein.

A la temeraria dimisión de ministros que ha desafiado por la postura, Ramón Escrivá-López, Marcos Díaz, Magín, Vázquez, hoy que asiste al ministro que los supone a todos en poder y anuncia "Ostia,"... no es de del demócrata, creído por el grupo socialista del director Pascualmena. "OSTIA, EL INFIERNO DE FRANKENSTEIN", la película que le muestra del en una locura poco recomendada, con JOAQUÍN CORDERO, ARMANDO CALVO, PURA DE CASTILLA, ISABEL DORANTES y ANDRÉS SOLER, se adentra al polémico



MAS QUIENES TENIAN MAS QUE
TEMPORAL, PENSARON... SABIA QUE TODOS
LOS ASOCIADOS DE LA INDUSTRIA ERA
UNA SOLA PERSONA: EL DR. FRANKENSTEIN.
LA PERSONA QUE TENDIA EL
ESTUDIO DE FRANKENSTEIN.

MES AL MES, IRÍAN A VER
ESTA OBRA DE TEATRO, UNA
OBRA DE TEATRO QUE SE
ESTRENÓ EN 1933. ESTA OBRA
ERA UNA OBRA DE TEATRO
QUE SE ESTRENÓ EN 1933.

ERA UNA OBRA DE TEATRO
QUE SE ESTRENÓ EN 1933.
ERA UNA OBRA DE TEATRO
QUE SE ESTRENÓ EN 1933.

Orlaak EL INFIERNO DE FRANKENSTEIN

ORDERO
JAVIER
CALVO
ROSA DE
CASTILLA
DORANTES
SOLER
Y AGUILLO

Caballero
Carrasco
Cavero
Uñilla
Boschotes
Soler
Aguilillo



Orlaak
EL INFIERNO
DE
FRANKENSTEIN



ESTRENO DE ESTE SÁBADO 20 DE SEPTIEMBRE
EN EL CINE RÍO, EN LA AV. DEL CARMEN, 111.
PINTURA DE ALFREDO GONZÁLEZ



ESTRENO DE ESTE SÁBADO 20 DE SEPTIEMBRE
EN EL CINE RÍO, EN LA AV. DEL CARMEN, 111.

ESTRENO DE ESTE SÁBADO 20 DE SEPTIEMBRE
EN EL CINE RÍO, EN LA AV. DEL CARMEN, 111.

orlak EL INFIERNO DE FRANKENSTEIN



TODOS LOS INFERNALES DE ORLAK
"El Infierno de Frankenstein" es la tercera parte de la trilogía de "Los Infernales de Orlak". La primera parte se titula "El Infierno de Orlak" y la segunda "El Infierno de Orlak II". La tercera parte es la más oscura y sangrienta. La historia sigue la misma línea que las otras dos: un científico loco crea un monstruo que se vuelve loco y comienza a matar. El monstruo es representado por un hombre con una cara desfigurada y una gran nariz bulbosa, similar al monstruo de "Frankenstein".

Dirigida por Juan José Pérez

CINTA:

16mm - 16mm Color (Croma/Orlak), Andres Peller (Productor), Luis Gómez (Diseñador de Vestuario), Josep Gómez (director), Antonio Alcalde (Cinematógrafo), Pedro Ceballos (Fotógrafo), Fernando Álvarez (Montaje), Fernando Collini (Música)

I'm going the whole hog from next issue to "Person Encyclopaedia". Not one will cover, automatically enough, the letter "B" which is a mine.



ESPACIO/CARAVANA LIBROS "PERSON ENCYCLOPAEDIA" (PERSONA) 1988. THE JOURNAL OF PERSONALITY

CREATING INFERNO #1.

Yes, I finally got to catch up with Nick and Cath, were also going to add to the list a good friendlier name since Cath seems to want her hero at least. Review of all the latest videos, an interview with Kevin Peter Hall, and the return of the Bech letters. 12 A4 pages for a paltry 30p plus a 20p off for 30p without the £10. You can't really go wrong for that price. FROM: Nick & Cath, 499 St. Westland Avenue, Beckenham, Kent, BR3 4PR.

CORRIERA #1

"Yes, I know it's in Italian, but don't let that stop you from buying. You won't be disappointed if you like more science-fiction. This issue is packed with lots. CORRIERA DI VIDEOPREMI (with video cover request). "House in the Glass", 1988 VHS, 1988, directed with lovely effects and sound a do on tape at 1000 lire. Town of the Dead 1987 (about two hours) (See Trieste, Italy, Please Trieste, 7, 30146, Italy, Italy).

VIOLENT LIES #1.

Ann's second issue is up to the same standard as the first. If you like Chay Blyth's writing style, then you'll love Ann's. Much like that "Deep Red" took 60 issues to start at \$2 to cover his postbox costs, you won't regret it if you'll never have had to play "House Fires" if you don't! Tell us that Old Popey went see PHOB: Art Thompson, 22 Parson Ave., Epsom, Ash-land, New Zealand.

NETWORK VIDEO #1

Available from 48 Telline, is the latest in the Video and Line, this is related news, news 30s and to be appear with a pornographic Plenty of cospalay videos to witness what's been processing as A-Z of uncensored films on video, which could prove invaluable flick through in on your next visit to South

continued from (part two)
EXCERPTS FROM

The father christians outfit of red suit and pale white beard is an ideal design for hiding the usual psychopath-like predilection in the "stink and stink" films of the late 70's and 80's.

Our final psychopathic scene was featured as a segment of "TALES FROM THE CRYPT" (1972) based on "All Through the Night" (1963's "Vault of Horror" #15).

Jean Collins kills her husband in their bedroom again like this (bottom). A man, unknown to murder, we see the poker she would eat seconds... her husband (Martin Godfrey), is reading a newspaper that conveniently hides the hole up covering the blood soaking through the newspaper page a magnificient scene.

"She kissed and killed beneath the mattress... then gazed a christmassy smile of mass blood" (as the ad at the time of the film's release). Jean closes up the door, which has soaked into the white sheepskin rug before the fire all the while the radio plays out a succession of christmassy carols until we (and Jean) hear the newsflash that a fugitive has escaped.

Dressed as Santa Claus, the lunatic says "Brrr's at the house to message Miss Collins She eludes his every attempt to catch her - closing hands reaching into window etc., she can't call the police not with baby's body still more.

Finally the daughter of the house joins him in "...look who's here now?"... Beard aches, drooling, shivering and bear begins advances on the terrified Jean. We had to wait until 1989 for the next such attack, and then there were two... first, "TO ALL A GOODNIGHT" (1989), another Randy Cube presentation (see 'Dose Sweet



Death Scare 'n' Dose

to all a GOODNIGHT

ANDREW COOPER... to make the all a GOODNIGHT
a movie, based upon a present... written
by Andrew Cooper and directed by
John G. Scott. Produced by
John G. Scott and Andrew Cooper.

1989

'Oleive Finishing School For Girls', Christmas vacation, two years ago. McLe's snarling into very familiar territory here. He calls it 'sorority', a group of girls about another girl, she runs upstairs, on to the convenient balcony with low wall and 'oops', seasons thrown a chance to split on the ground below. Ohh dizzy is my feeling of worse than in usual, except that this one however slightly better?

'Christmas Vacation' the present... I suppose all this was fairly fresh, when filmed (1989), now it just comes across as plain bad. Six girls and Mrs James, the cook, are staying at school during the christmas vacation, one of the girls has arranged for her boyfriend to fire her with some of his pain. This gives an early reason for the guerilla sexual interests that pervade throughout, the conversation develops along these lines: "Well is somebody going to tell us something, or are we just going to sit here until we start laying eggs?" "Something going to set us up?"

"THE TERRIFIERS ARE HERE . . ."
FOR THE FRIGHT OF YOUR LIFE!

After eight hours buried in a tomb,
the dead always get up again! It's not morbid.
A beautiful young woman consisted of bones
lived . . . And death himself comes dressed as Father Christmas.

These are "The Terrifiers" this month, the macabre
monsters that have surprises beyond imagination
and terror.

Meet them in "Tales from the Crypt", a unique
entertainment with small-time taste, firmly assuring
mildness.

Great fun for kids of all ages.



DEATH LIVES

IN THE VAULT OF HORROR.



A large, dramatic black and white promotional image for "Tales from the Crypt". The central focus is a massive, detailed skull with dark, hollow eye sockets. Below the skull, several cast members are posed in a dark, atmospheric setting. On the left, a woman in a dark dress holds a large, ornate cross. In the center, a man in a suit and tie stands behind a table covered with a white cloth. On the right, another woman in a dark dress stands near a doorway. The overall mood is mysterious and macabre.

Montgomery Production
Corporation presents
An Amicus Production

"TALES FROM THE CRYPT"

Now this is 'hey maaaa'. With special emphasis on the underlined words, just in case you might have missed the point. Cynthia('') has stayed in her room in the present of being ill, not ready to meet her boyfriend, Paul, and to give her a chance to split her lips; Paul, waiting outside, is being stalked by our old friend the Point-Off-Vine cases. Very little suspense here, the cases quickly approaches Paul, a fight with (unusually) unusual assailant, & it's all over-Paul lies dead....Cynthia steps outside to meet Paul, and gets stabbed, no kidding, she steps out and 'heh-heh' about it.

Another little aspect of dialogue at this point, the girl we all know is going to survive says "I think I see something outside. I'm sure I saw something outside... I think". Interestingly, these are just the highlights of the plot, I set through this TWICE for you! Around this point, we meet the ditzy-but-handsome Idaho (Ralph, the gardener)-we switch off and suddenly watch out...cos there's something evil about the place. The boys fly in, they all pull off T-shirts. To now goes to the fridge for some beers, hears a noise behind her, turns back and says (in THE most dressing dress you can imagine) "Is that you Tom?...stop messing about and soduce me... take us to bed". This is the sort of address of a pretty mediocre lot, so it's really no great loss when we see it isn't Tom, and Tracie has her throat sliced. So meanwhile, trying not to be left out, does the most logical imitation I've yet heard! It's so bad, it's not sure it's really supposed to be hers. Tom follows a trail of blood, to where Tracie lies on the rubbish heap. Tom finds Tracie and drops a rock on his head (another inserted shot of a full-much bare-as-apparent reason). I kept expecting Tom Chassev Jr to appear; Santa now starts his own graveyard, he buries Tom & Tracie in the grounds. There is unfortunately lots more along those lines. Now, look on the balcony, Santa screams, but when she looks into the appropriate window, she sees they're screens of plastic, not terror-so naturally she ignores the next scream, as first the boy gets a crossbow bolt in the back of his neck and the girl's hand is bopped off(your guess is as good as mine as to why and how Santa clamped into a suit of armor for this double-stabbing) Santa expands his burial plot, but keeps the head, it may just come in useful for something. Ralph is discovered, brains splattered, under a pile of leaves... the cases are called, which brightens up the film considerably, al-

lissa 'Polariski's' jacket does, Detaining two of his men to guard the girls Polariski leaves.

One of the cops goes out to patrol round the school, whilst his mate beds Leah, who NEVER stops dancing. The cop outside gets in the way between the eyes. Santa simply smirks politely up over her shoulder, and tops him. Meanwhile Leah goes for a shower, cap is stabbed, he staggers into the bathroom, knife embedded in back where Leah is just opening the shower curtains; so that's what Santa kept the hand for, to cover the shower outlet. Two more of our losers sneak outside for a quick spot of hide the marriage, stopping under the very tree where Santa is stabbing his mate. The were he jumped around the boy's neck and he's hoisted up to strangling bloody. Now, the chase-around-the-school-with-the-boy-all-over-the-classroom... Leah as the surviving boy tries to make a phone call-santa cuts the wires... The great screaming scene, first it's Mrs Jensen "you killed my baby, you gave her dress" she suddenly chasing the three survivors round the house. Now it's all down to plane time as the last of the girls tries to get the pilot to help her. Surprise, surprise! the plane won't start so the pilot climbs up to take a look at a propeller... Oh! isn't that weird, yet in the cockpit? watching on the PLANE propellers... oh yes, so it is. Finally Mrs Jensen falls from the same balcony that her daughter fell from 2 years ago(same dress, with a mate suit on, it still bounded). The end... Well, no, not quite... when Mr Jensen(Polariski) the cop, also dressed as Santa(carrying body of Mrs Santa/Jensen, "You killed my wife, you killed my daughter") He gets the largest crossbow bolt in the world in his back! It sticks out a foot from his chest, down from his back, and about three feet through his body-that's one crossbow bolt. And now, finally, the end, leaving Leah still dancing, we say farewell to the Calvin School for Girls, and good riddance.



"CHRISTMAS EVIL" (1980) It's the usual start to this festive offering...little Harry makes don'taines and sees many bawling kids (Daddy) under the tree (the fact that he's holding said tree at waist level has nothing to do with it) Harry doesn't know what's going on, only that it's nasty,evil,perverted and nobody does it for Harry - he runs back upstairs and cuts his hand in frustration.

Years later, middle-aged Harry works more especially Santa Claus keeps little figures all over the house,has the Christmas decorations up all year He keeps a diary "Bad Boys and Girls", in which all the local kids evil doings are entered,one bad gets put in under "negative body system" for reading a soft porn mag Harry,in the meantime, gets promoted to supervisor in the toy factory he works at. Events keep pushing him closer & closer to the edge, he finally cracks when he's called a "schmuck" by a particularly nasty supervisor, and then finds that the management of the factory lead to his about giving toys to the local Children's Hospital for children Harry sees himself a "saint" with, admiring himself in the mirror as realising that Harry has become Santa Claus. He steals one of the firm's delivery vans ("Jolly Brooms") fills it with toys, and sets off for the Hospital. On the way he spots some drunken performers, including the one who called him a "schmuck". They of course start to take the piss when they realise Harry has flipped,they're variously stabbed (barely),in the end, cleaned & cut by a toy (!) sword, free Harry/Claus's neck. He seems only later surprised in "Silent Night, Deadly Night" all the scenes in town are rounded up for an identity parade, but Harry continues to drive around unscathed. Until the film's finale,when he drives his van off the road, instead of plunging downwards,he van soars off into the night sky.

You OK, said I... I'll admit to getting a certain perverse pleasure from this, I was rooting for Harry all the way through, and yes I even liked the ending. This is one of the very few films that has a Rose-Style style that works in the film's favour. Others with the same sleazy feel would include "Killer Angel" and "Love Butcher". They both mess with this, and chances are you'll enjoy it after all...it is Christmas! But Christmas or no, we still get gross like "SILENT NIGHT, DEADLY NIGHT" (1984). Max, and Billy go to see Grandpa in the "High Mental Facility", Grandpa tells Billy the only escape is to kill him, that Christmas is over, and on's Jesus-

at least I assume that's what he says I've only seen this as Frenchified as my French isn't so hot, bear with me) Meanwhile, Santa Claus is in hiding a little alarm, shooting the center piece is the shiny,bulky padded chest & once between the eyes. The Santa Santa wakes down Billy's car, shoots his dog and cuts his son's throat (after he's ripped her blouse off-again show the tits, the audience expect it!) The most striking thing about this scene is that it's shiny-brass told and we didn't have her with us!

Three years later Billy is in the St Mary's Home for Orphaned Children, dreary place of Bloody mass crew & getting beaten by the Father Superior (MS) when he's sent out to play with the other kids Billy decides to look through a keyhole,to see that grown-up play soon pretty interesting games as well Only when he gets an attack of the dreaded 'flatulence' girl's breast. Between him and (does MS arrive to cuff Billy and find the offending couple later, when Billy comes, screaming, from a nightmare about his dad being killed, MS leaves him in his bed...) This MS wouldn't be out of place in the "St Mary's Convent for Orphaned Jesus Franco" Billy is taken to see a local store owner, whom he tells with the kind of left hook Frank Bruno will be getting in February.

Another leap forward in time, and you know the rest. Billy is grown up, working in a toy store "...he makes a lot, lifts all the heavy boxes, helps little girls reach the top shelf, tidies everything up, you guessed it. He's a real Santa". Billy is still having nightmares, when he dream of becoming the grumpy big-store owner-and, he's stabbed in the back by someone. Then, Billy becomes his own nightmare, he's the new "fire's toy's" Santa, of course he finally slips, strips, fully lights roared a blonde's room and hauls her up State the pretty girl. She gets a hammer in the head, he's were gets shot with a bow & arrow & still survives. He then takes out Jay having fun on a pool table, impales her on a heavy ping pong ball, throws her boyfriend through the window. He goes on to try a sleigh-riders head off, and, to protect, also chops off a customer's head. MS about to kill his old friend, the MS when he's shot but another little boy is shown present Santa's watching. Santa's waiting, everybody's celebrating.

Did you do your best this year? See lots now, "see SANTA'S KIDS" The song, sadly, is the rock beat point

"CHRISTMAS EVIL"

Dynamite...
— Reality

The True Dynamics
Behind Santa
Claws In Hell!



This poster from "Christmas Evil" could more accurately be used for "Hell Christmas", which at least would be "terrific".

SILENT CHRISTMAS FILMLOGUE

SCREENS,
REVIEWERS



SANTA'S HOME

"**CHRISTMAS EVIL**" (1980) USA Cinema 360.
Original title "The Santa Watch Out".
Producer Bert Klassen, Paul Kassner
Director/Screenplay... Lewis Jackson
Photography... Ricardo Aronovich
Editor... Corky O'Hara, Linda Leeds
Music... Dan Christensen

Choreography... Barry Stump III
Spfx... The Weatherman
Spt Photography... Alex Farnbach
Model Assistant... Janice Taylor
Production Design... Lorenza Mino
Art Director... Roberta Neuman
Stunt Co-ordinator... Jerry Hewitt
Executive Producer... Gerald Rabenstein
CAST

Harry Studding... Brandon Routh
(as Routh is on-screen in advert,
he's called Routh)

Philip Studding... Jeffrey Deane
Jessie Studding... Diane Hall
Dennis Studding... Andy Parsons
Marc Studding... Brian Neville
Frank Studding... Joe Parrot
Philip Studding Jr... Nelly Moran
Barry Studding Jr... Gus Salas
Barry's Mother... William Shatner
Barry's Father... Michael Hartman
Miss Cards... Peter Neiman
Scotty Grounder... Lance Baloney
Susan Lovett... Elizabeth Ridings
Nikole Sharp... Chris Browning
Trish... Lynn Palme
"Old" Mother... Patricia Richardson

"**TO ALL A GOODNIGHT**" (1980) USA A Sandy
Coke presentation
Producer... Jay Neary
Director... David Hess
Screenplay... Alex Robert
Photography... Bill Gedney
Editor... William J. Waters
Production Manager... Owen W. Solar
Art Director... Joe Garrity
Exec prod... Dick Whitfield, Alex Robert
Set Decorator... Sharon West
FX Make-Up... Mark Shostrom
CAST

Nancy... Jennifer Runyon
Alice... Forrest Goodwin
Belody... Linda Gentile
T.J... William Lauer
Leia... Judith Bridges
Mrs. Jessie... Katherine Herrington
Ralph... Jack West
Fuller... Ken Swofford
Trisha... Angela Birth
Sam... Dennis Stierne
Tom... Wallace Tracy
Bridget... Jeff Morris
Bill... Bill Hartman
Ben... Jay Neary
Violet... Dan Straker
Mrs. Jessie's daughter... Carrie Cook
Brennan... Judy Hess

SILENT NIGHT, DEADLY NIGHT (1984) USA TTC-MCA PICTURES

Producer... Ira Richard Norman
Director... Charles E. Sellier Jr
Screenplay... Michael Hickory
Story... Paul Cazal
Photography... Romano Salvatore
Editor... Michael Source
Music... Perry Botkin
Assistant Director... Dennis Stewart
Make-Up... Perry Gorrel
FX Make-Up... Karl Wilson
DP zw... Kirk Johnson
Production Design... Don Pepperman
Set Decorator... Linda Ruffo
Stunt Co-ordinator... Frank Hart
Executive Producers... Scott J. Rothard
Dennis Whitehead
Cast

Mother Superior... Liliya Chuvilin
Sister Margaret... Oliver McCormick
Patsie... Tosi Naro
Billy at 18... Robert Brian Wilson
Killer Santa... Charles Bishop
Dennis... Lawrence Ongley
Andy... Randy Stumpf
Mr. Bates... Brett Lash
Grandpa... Bill Kara
Tossey... Lee Ceter
Billy's Mother, Billie... Terri Beckman
Billy's Father, Jim... Jeff Hansen
Mr. Lovett, storekeeper... Eric Fort
Slater Ellen... A. Pedaline Smith
Captain Richards... H.E. D. Bradford
Billy at 8... Danny Wagner
Billy at 7... Jonathan Best
Cindy... Amy Stepanek
Officer Barnes... Max Robinson

"TOM TALKS TILL CHRISTMAS" (1984)

USA/Spectacular International Film. Dir & Producer Steve Mizell & Dick Rude. 111 Director Edward Purdon
Screenplay Derek Ford
Ad'l Story/ad/direction Al McEachan
Photography Alan Paessey
Editor Ray Saito
Music Dan Miller
Cinematography Paul Ferrante
SFX Coast to Coast Inc
PE Supervision Peter Lilton

CAST

Inspector Harris Edward Purdon
Dale Alan Lake
Lisa Belinda Mayne
Deb. Sgt. Powell Mark Jason
Cliff Boyd Gerry Schubert
"Espresso" girl Kelly Baker
Gerry Kevin Lloyd
Commissioner Wendy Derecka
Dr. Knudsen Michaela Connolly
Sharon Pat Astley
Gato's Father Lawrence Harrington
Restaurant Commissioner Ron Bellville
Valerie D'Hotel Ray Martini
Carl De Ces Megan Kildare
Dungaree Secretary Paula Madson
Constable Derek Hunt, Ben Davies
Lewell Caroline Warren
The Queen Wilfred Corlett, Kirby Kennedy
Sid Wragg, Max Roosa, George Pierce, Arthur
Brenfield, Derek Ford, Adrian Black, John
Aston.

"SANTA CLAUS CONQUERS THE MARTIANS" (1964)

USA/Jim Fronk 81 min. Technicolor
Producer & Story Paul L. Jacobson
Director Richard Weisler
Screenplay Glendale Morris
Photography David L. Quaid
Editor Bill Henry
Mus.c. Milton Delago
Art Director Maurice Corbin
Make-up George Fields
Assistant Director Gerry Rich

CAST

Santa Claus John Call
Viper Leonard Stone
Welder Vincent Price
Drop Bill McEachan
Billy Victor Stiles
Betty Deanne Coonerty
Tessa Chris Heath
Garrison Fred Tedesco
Yester Leslie Martin
Margo Charles Penn

"SANTA CLAUS" (1959/Mexico/Argentina)

(Released US prints by E. Gordon Wray)
Producer William Calvert, Bill
Barclay/Script Eros Gartano
Screenplay Adolfo Portillo
Photography Raoul M. Nelson
Music A.B. Gould
CAST

Ken Smith (Big Harry), Jose Eizan Moreno,
Oscar de Gómez, "Pulparito", Armando
Arreola, Boris Vargas, Jose Luis Aguirre

"TALL FEET IN CRYSTAL" (1971)

Suspense. "ALL THROUGH THE HOUSE"
Dir & Screenplay/Music/Orchestra. Dennis H. M.
Reel 16 Nov 1970
Producers William Sabotsky
Music Max J. Rosenberg
Director Freddie Francis
Screenplay Milton Sabotsky
Original story William H. Gaines
Photography Dennis Warwick, John Harris
Editor Teddy Barnes
Music Douglas Cranch
Art Director Tony Curtis
Make Up Roy Ashton

CAST

James Clayton Joan Collins
Richard Clayton Martin Boddy
Muriel Oliver McCann
Carol Clayton Chloe France

"BLACK CHRISTMAS" (1974/Canada/USA)

TV/Film Pending 97 min. "X" Cl. Reel
12 Oct 1979 USA Reel May 1979
Producer/Director Bob Clark
Screenplay Roy Moore
Photography Roy Martin
Editor Stan Cane
Music Carl Zittrer
Art Director Karen Crowley
Make-Up Bill Morgan
Assistant Director Tony Thorne
USA: "Silent Night, Evil Night" or "A
Stranger in the House")

CAST

John Oliver Reed
Peter Peter O'Toole
Ruth Marlene Jobert
Sam Marlene Jobert
Phyll Andrea Martin
Mr. Harris James Edwards
Sign Snack Davonne McGrath
Dollie Art Bundt
Quinn Lynne Griffin
Patrick Michael Report
Lieut. Peller John Beach
Crahan Lee Corbin

"POPE JOHN PAUL" (1980/USA/Sony/Telavision)

Biopic. Anonymous/Miniseries
Producer Don Cheadle
Director Mattie Pease
Story & Screenplay Thomas Bush
Photography Ben Stirm
Editor Nettie Fazal
Music Rick Tafo
PE Charlie Spurgeon
Assistant Director Chosen Bush
Make-Up Jack Petty
Costumes Rick Whistfield, Alex Robert
CAST

Killer John Steinbeck
Angel Virginia Grey
Nestor Peter De Paulis
Bradley Don Komenda
Miguel Charles Mayes
Scott David Nichols
Gill Lois Heron
Maria Lisa Rodriguez
Jennifer Colette Tryce

"SONGS OF SLAVERY"

This seems to be one of the most popular features so here's a useful:

"TAD, YOU'RE IT (Michael's song)"
by Alice Cooper (from the LP "Upper Cuttin' Shee'-1972)

Let's assume that he's the groom
and he's been waiting/
To consummate all night/
and you're the bride/
You've locked tight inside
the bathroom/
overcome with fright/
now here's the killer/
He's the killer/
You've discovered/
You're trapped/
Ah... you're scared/
Me out to you/
No more in sleep, you're watching/
You got a cleanup there/
and in this shot/
Here's what we get/

/ He breaks the star down/
and tears your nightgown down/
You are a cat/
It's personal/
You grab the hairspray/
and light it in His face/
CRAZY! There's a very hungry man
in the cellar... waiting/
Or is he in the attic closet?
Watching/
He blindly grabs you tries to play
but you're quicker/
You never eat right here/
You are a cat/
A ball of yarn/
A knitting needle/
His vision's still not clear/
He's spinning around, don't make a sound, and then he grabs you/
"kids and cook or deer"/
He shifts his glance/
You are your choice/
You grab the needle/
and you pin it in his ear/
CRAZY! There's a very hungry man
in the cellar... waiting/
Or is he in the attic closet?
Waiting!

Just like that scene in "Halloween"/
You think it's all over/
And you're getting into space/
You go to make sure/
You hear something/
You start to turn/
And now you're standing there frozen/
Scary face is face/
And he looks at you and says/
"Tad, you're it again!" /
By Debbie, bye bye Debbie...
(Thanks to Max DeLille from for transcribing this one.)

Next up, another Alice Cooper song by Michael Siskler

"LICK THE SKIN" (Alice Cooper 1974)

I love the dead before they're cold
Their blushing faces for me to hold
Closed eyes open no see... Nothing
I love the dead before they rise
No farewell, no goodbye
I never even knew your now rotting face
While friends and lovers were your
 mally crew
I have other uses for you darling
I love the dead

And on to Dr. and the Grapes, a band I've heard of but never heard play

"BALLAD OF FARMER VINCENT"

Killed for a bigger Friday night
Vincent takes a tasty bite
Born in hell isn't no mistake
Bent, cracked went in the whole damned
 state

Friar Party Friar Party
Murdered in auto crash
Kinky sex with old man
He don't care, went in road.
It's all the same, it's what he calls
Friar Party Friar Party
Bendage girl you're out of luck
Vincent's gonna serve you up
Sing you in the packing shed
Leave you up in the Hotel garage
Friar Party Massacre
It takes all kinds of critters
To make Farmer Vincent's friars
(aa) Friar Party Massacre,

"DON'T LOOK IN THE FREEZER"

Don't look in the freezer
You won't like what you find
Don't look in the freezer
There's something scary inside
Your daddy murdered mommy
Chopped her up in bites
Your daddy murdered mommy
And hid her in the fridge.

"MURDERILLIA" by G.B.B.

He's born in you, your eyes are dilated
Your body is rotting, it's decomposed
Your hair is tangled in a spider's web
You're dead
He removes... across the corpse.
Your clothes are in a state of decay
Don't like you, they're blown away
Your body's filled with lava flies
Oh why oh why did you have to die?
He removes... across the corpse.
Your body's cold when I visit you
To lay rose flowers on your body
Because I was born in your womb
He removes... across the corpse
(Thanks to Kips Bartlett for the two G's the Medic & the one.)

Absurd



Issue #4
24 pages
"Nightmare"
-Fanner
Santo
Santo Pictures
Karloff in
"The Terror"
Back page poster
"One Flew Over"

Absurd



Issue #5
24 pages
"Paranoid" 3 stories
by Roberto Lanza,
Eric Duras
Eric Simon Phillips
Songs of Sleep #3
Legend in "Mother
Nature vs the Vampire"
Karsner's "Gold
Rock House"
Fright to Reply
Fanzine
Back Page poster
"Woman/Judge" 24 pages

Absurd



Issue #6
24 pages
Mysteries part 3
Mysteries Fanzine
Karsner's "Curse of
the Mummy's Tomb"
Fright to reply
Fanzine
Mysteries Fanzine of
Jacqueline McLean
Karloff in "AG
met the Killer"
Correctness/meds



Issue #7
24 pages
"Jack the Ripper",
a full history
Fright to Reply
Ripper influenced on
mysteries
Paperback writers
Ripper Fanzine
Fanzine
Songs of Sleep #3
Back page poster
"One Flew Over"



Issue #8
24 pages
Barbara Steele
George Duras
Dr Goldfoot
Fright to Reply
"El Gaucho de
Los Muertos"
Songs of Sleep #4/5
Karsner's "Parasol"
Fanzine
Legend in "Dark
Days of London"
Back page poster
"Places"

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this includes P&P, USA/elsewhere £12.00 for the next six issues. If you just want the next 3 issues, then it is £3.00 USA/elsewhere £1.00 UK/E.C.C.

Violence just makes me sick, says Mike

MICHAEL CAINE nearly turned down the lead role in the new blockbuster TV mini-series Jack the Ripper . . . because he has a sickness based of screen violence.

So, before accepting the part, Caine made sure that his first TV role in 20 years would be purged of any blood and gore.

Speaking exclusively to the Daily Mail, Caine explains that the first time why he turned down violence—and here we mean gory scenes—was appearing as a biker killer in the film *Death House* in 1962.

"I guess at the power of the way people experience violence you can't do it again," he says. "I was scared for my life."

But very recently, I was offered 'Jack the Ripper' and I didn't turn it down. I didn't want to do it, but I did it. I don't know what's changed.

"They had prepared the script so well, I thought it was a decent story. I wanted to do it because it would be a chance to make the money."

The award goes to play our violent roles?

Swoop on porn videos

RIGHT about 1,300 video rental stores have been forced to close or change their business methods nationwide.

The moves are nearly all being driven by the RIAA, the Recording Industry Association of America, which is responsible for most of the rules of protection.

Music Weblog's David Edwards said: "The RIAA clearly wants to see an agreed code of conduct with rental stores."

Warning

Books, games, CDs, DVDs, VHS tapes, and other media, only for one person.

Offenses carry up to six months in prison and a fine of \$10,000.

A 10-year prison sentence and a \$1 million fine could be imposed.

"But, a majority of the more than 10,000 rental stores remain in operation."

By MICHAEL BROWN,
TV Editor

Violent video movies had been around since the mid-1970s. Michael Jackson's "Thriller" was a prime example.

That's why Michael Jackson and many other children in the 1980s were exposed to violence through the media. After all, they were the ones who bought the *Thriller*.

I was probably influenced by the Thriller, but I still think it's a great movie.

Yes, Michael, of course they added the violence to "dressed to kill" after you've finished.

All the interesting bits are uncut in your files after you've finished.

RIDGEWOOD, N.J.: Home invasion, rape, and robbery, murder, kidnapping, and robbery, all in one night. That's what happened to Michael Jackson, and he's not the only one.

During the previous year, 10 of the 100 most popular home invasion, rape, and robbery cases ended with police officers shot, and 100 percent of them ended in death.

R.I.P.

Saving souls by satellite

PEOPLE across the world are "watching the world" via satellite. The number of households with satellite dish antennas has risen from 10 million in 1990 to 100 million in 1995.

The future looks bright for satellite TV services.

Interfering fools

LELAND with a grin, then a shrug of shoulders, and a few pointed words: "I'm bound to hold up the show," he said, referring to his role in *Last Temptation of Christ*. The movie was and ever will be known as a film called the "humping and cumming" two hours in, and presumably presented as suitable for religious audiences.

It's not clear if a single Italian censor has seen every part of the film, or if he's probably never heard of any who might, and indeed, it's unlikely anyone will. That may make all the pictures that make these censorious claims as figurative of the participants of the movie as the censors who have already passed judgment thereon. And they're right: *Christ* is a film of passion — all of it. Except, that last speech takes place on the set of *Die Hard*.

What do you think will happen if the humping censor loses his job? The last scene of *Die Hard* will be cut to the expense of adding a car or two into the mix and adding to their list of kills. They are replaceable, and the censors will be replaced as hyperactive interference fools.

BY MICHAEL BROWN, TV EDITOR
ALL THE FUN THAT YOU
CAN EVER GET IN ONE READING OF
THIS NEWLY REVIVED STUFF THAT'S SO

AMAZINGLY ENTERTAINING

— MICHAEL BROWN, TV EDITOR

Two charged in 'porn star' murder case

A CONVICTED serial killer and his female accomplice have been arrested in Los Angeles after authorities searched for weeks for the two principals in what the late prosecutor said was one of the most bizarre and grisly slayings.

The surprise arrests came on the eve of the trial of James "Whitey" Bulger, 64, accused of killing his partner, Karen Kilby, in 1975, and charged with the murder of 11 other people.

During the previous year, 10 of the 100 most popular home invasion, rape, and robbery cases ended with police officers shot, and 100 percent of them ended in death.

R.I.P.

Pricey porn

THE BILLION-DOLLAR pornography industry is not necessarily the largest in the world, but it is one of the most profitable.

Mark Pfeifer, 40, of Encino, California, brought in \$100 million last year, according to *Time* magazine, which has ranked him as the fourth-best grossing movie director in the country.

Pfeifer's mother and *Time* director, "The Empire of the Sun," were both nominated for the Oscar for best director.

... a creature from the depths of the earth! See it at the **SON OF FRANKENSTEIN** and you'll forget your name! And a happy Christmas to you! **SON OF FRANKENSTEIN** has the best performance I've seen in years! It's the "creature" you've been waiting for! — Lionel Atwill!

BORIS KARLOFF · BELA LUGOSI BASIL RATHBONE

SON OF FRANKENSTEIN

LIONEL ATWILL · JOSEPHINE HUTCHINSON



See the "son of your fears" this week at the Hammer when *SON OF FRANKENSTEIN* comes to the *AMERICAN THEATRE*. See it at the *AMERICAN THEATRE* this week and an original price through next week.

HALF MAN...HALF DEMON!

The *AMERICAN THEATRE* has been asked to present *FRANKENSTEIN'S SON* — the *Might of Madenstein*!

RATHBONE-KARLOFF-LUGOSI

**SON OF
FRANKENSTEIN**

— ATWILL · HUTCHINSON
MURKETT DIRECTOR • See Hammer Pictures

Under the terms of the late Baron von Hammerstein's will, his heir, Wolf von Frankenstein, could NOT BORROW the ancestral castle and treasury for just that purpose—provided that he had no good for the Hammer in his heart except as well as love. The century has since passed. The son of Frankenstein, with the name Eric and that son Peter, comes to the castle from America. From the Hammerstein he receives a box containing his father's research papers, with which he becomes infected with scientific fervor. Professor Krugh, chief of the village police, who has a son, Eric, is a result of a hasty encounter with the Hammer wife, Frankenstein's wife of the village, with whom he falls in love. They believe that he has returned to the castle to continue their breeding activities, and draw up explanations of the two brief meetings which have occurred since the alleged death of the Hammer. When Wolf applies to the agent of science and education, Krugh, for a loan to his nephew Eric, Wolf says however, Frankenstein died right after the Hammer's place, guarded by the scared Tiger, a vicious shagreen who has impaled the plague and a human neck. The huge maul that creature now lies in a corner where a lightning stroke has broken him. As the tiger Frankenstein became possessed by an urge to re-

claim his inheritance by breaking the post-castle. Wolf, aided by his brother Ericson and Eric attempt to rescue the Hammer with all that is necessary or needed apparatus. He thinks he has failed until Eric tells him that a large group has come to see the castle. However, Wolf learns from Eric that the Hammer is still alive. Eric comes again to Frankenstein's castle, where Eric's son Peter, the son of Krugh, the village policeman, who is trying to expose the Hammer's secret to the world. Eric goes to the castle to meet his father and discover the secret body of the Hammer and goes on a blood-thirsty rampage. He steals the Hammer and invades the castle, taking Frankenstein on the back. It will kill him as a revenge. Frankenstein is being held by Krugh, who is in pursuit of the Hammer, breaking him from the jaws of death. Wolf is still on high above the others because of the Hammer. The son of Frankenstein is for ever removed the castle with his wife and Peter took Krugh on a happy tour to sleep from the ranks of dead enemies, which they have to the village to escape of in they see it.

NEARLY ENDING TERROR FOR THE THRILL-SEEKERS!
 HALF MAN... HALF DEMON... "THE MANIA OF THE MONSTER MAKER,
 PASSING FROM FATHER TO SON... RAGED IN HIS MIND."
 THE HEART OF A HUMAN BATTLES THE MIND OF A MONSTER.
 AFTER TWENTY YEARS THE MONSTER IS LOOSE AGAIN... BROUGHT BACK
 TO LIFE BY THE DEAD IMPULSE OF A SCIENTIST!
 OUTSIDE A MAN... INSIDE A CRAZED DEMON... LOOSED UPON THE WORLD
 WHEN THE GRIM SHADOWS OF THE PAST STIRRED HIS DEAD HERITAGE!
 A NEW JUGGERNAUT OF DESTRUCTION LOOSED UPON THE WORLD!
 CREATED BY THE TOURNED MIND OF A GENIUS.



Obviously every film director will want to do his complete logic and will also be most anxious of the old idea you wrote me, writing. Offer it gratis for a good fee, etc. THE SON OF FRANKENSTEIN" plays in a thousand theatres.

As regards to the scenario, this picture is very like the "Mummy" or "MUMMY" of yours, our manager to Christopher, we are very at the work, the plot and this new casting makes picture better if you accept studio.

Manager: Baskin. Baskin on the side of the studio is very developed by name or position, etc. He is first right person to play character under the spot. A character that can interest public and develop interests and interests and others with other both in our pictures the earliest. There is one such through the picture is released. On the other a business could need planned with the following meeting—

Attn: Studio: Please to have
SON OF FRANKENSTEIN

at the
 10th
 1932.

etc.

In issue calling the picture, which's been reported in "Tribes of FRANKENSTEIN" should release next August. Baskin's name and his studio should have been mentioned. Interests above very another, and interests over following year in my power.—

Very truly,

The history of Frankenstein's research with whom he seems very anxious to get an answer. Only recently have you been over a message from yourself body parts because he was of October, we had some that you will be interested in the earlier picture, "SON OF FRANKENSTEIN" which features a murderer, under though there interests interests less.

The shooting date of Frankenstein, the character who made a living from dead men and then buried him in the plot of the picture, etc. It is reported to the word of all the time when certain characters knowledge makes him a living the remains back in the other studio film.

The way any comes in the laboratory where Dr. Frankenstein works, because to report the state of Dr. in the laboratory and the state of knowledge of himself reported a question is raised as to just what occurs will have to be said. In addition to an example there are the other interests seem leading only.

"SON OF FRANKENSTEIN" begins a engagement at the New Theatre on April

Sincerely

THE MANAGER



...an advertised last issue, the first in a new series on the world's largest crocodile. This superb scene obscured through the clouds from an "exotic" land called "Tong Tien." It is an exotic, I might add, which I don't believe I ever saw or "seen," except "Haghares" instead, you'll get more laughs.

Now Ready! Two Years in the making!

CROCODILE

BIGGER THAN KING KONG!

SHOT IN
THAILAND SWAMPS
AND
KREML JUNGLES

You've never seen anything like

CROCODILE

Hundreds perish in the sea
Buried bodies - Villages destroyed
Ships wrecked
He's a street block long
and eats humans alive!

THREE-THOUSAND SPLENDID EFFECTS created
by complete concentration and hard work
The figures were hand-drawn and painted

A PICTURE OF REAL TERROR!